

# MAUMAUS ESCOLA DE ARTES VISUAIS

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## Faculty and Lecturers of the Maumaus Independent Study Programme 2015

Director of the  
Programme

**Jürgen Bock** is a writer, art critic and curator. He is the director of the Maumaus Independent Study Programme, Maumaus Residency Programme and its associated exhibition space Lumiar Cité. His numerous exhibitions include Allan Sekula *The Dockers' Museum* (Johann Jacobs Museum, Zurich, 2014 / La Criée, Rennes, 2012), Heimo Zobernig (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2012) and Ângela Ferreira, *Maison Tropicale* (Portuguese pavilion, Venice Biennale, 2007). In 2008 he has produced Manthia Diawara's film *Maison Tropicale* and in 2003 he curated the Harun Farocki Film Retrospective at VideoLisboa. Since 2004 he lectures regularly at the Malmö Art Academy/ Lund University. He published the book 'From Work to Text – Dialogues on Practice and Criticism in Contemporary Art' (Lisbon, 2002) and produced Artists books such as 'Negotiations in the Contact Zone' (Renée Green, Lisbon, 2003) and 'TITANIC's wake' and 'Ship of Fools/The Dockers' Museum' (both Allan Sekula, Lisbon, 2003 and 2015). Jürgen Bock curated the conferences 'Contemporary Moments' (Centro Cultural de Belém, Lisbon, 2001) and 'the next revolution will not be funded' (Heinrich Böll Foundation, Berlin, 2012). He co-organized the conferences 'Modernities in the Making' (Maison de la Culture Doua Seck, Dakar, 2011) and 'Rethinking Cosmopolitanism' (Akademie der Künste, Berlin, 2013).

Art Practices

**Renée Green** is an artist, filmmaker and writer who lives and works in Cambridge (USA). She is the Director of the MIT Program in Art, Culture and Technology. Her work has been presented in a large number of solo exhibitions, including Yerba Buena Center for the Arts (San Francisco, 2010), Musée Cantonal des Beaux-Arts (Lausanne, 2009), Jeu de Paume (Paris, 2008), Kunstraum Innsbruck (Innsbruck, 2005), Portikus (Frankfurt, 2002) and Wiener Secession (Vienna, 1999). Renée Green has also participated in many group exhibitions at such venues as UCLA

Hammer Museum (Los Angeles, 2014), New Museum of Contemporary Art (New York, 2013), MOCA (Los Angeles, 2012), MoMA PS1 (New York, 2007), Whitney Museum of American Art (New York, 2004), MACBA (Barcelona, 2002) and Centre Georges Pompidou (Paris, 2002). She participated in the Manifesta (2008), Istanbul Biennial (2007), Sevilla Bienal (2006), Whitney Biennial (2004, 1993), Documenta 11 (Kassel, 2002), Berlin Biennial (2001) and Gwangju Biennial (1997). Her books include: 'Other Planes of There – Selected Writings' (2014), 'Endless Dreams and Time-Based Streams' (2010), 'Ongoing Becomings' (2009), 'Negotiations in the Contact Zone' (2003) and 'Between and Including' (2001).

**Florian Hecker** is an artist who lives and works in Kissing and Vienna. Notable among his numerous solo and group exhibitions and performances are: *Hinge*, Lumiar Cité, Lisbon; dOCUMENTA (13), Kassel; Nouveau Festival, Centre Georges Pompidou, Paris (all, 2012); Gothenburg International Biennial for Contemporary Art (2011, 2003); *Push and Pull, A two-day performance event*, Tate Modern, London (2011); MMK Museum für Moderne Kunst, Frankfurt/Main (2010) and *No night No day*, in collaboration with Cerith Wyn Evans, 53rd Venice Biennale (2009). In addition Hecker has an extensive discography with works released on labels such as Editions Mego, Pan, Presto?!, Rephlex, Warner Classics and Warp.

**Judith Hopf** is an artist who lives and works in Berlin. She has a diverse practice, which includes sculpture, installation art, graphic work, performance and film. She has presented her work in a large number of solo exhibitions, including Lumiar Cité (2014), at the Grazer Kunstverein (2012); Badischer Kunstverein, Karlsruhe (2008); Portikus Frankfurt/Main (2007); and Wiener Secession, Vienna (2007). Hopf has also participated in numerous festivals and collective exhibitions such as dOCUMENTA (13), Kassel (2012); Internationale Kurzfilmtage Oberhausen (2007); and the Bienal de la Habana (2003).

**Willem Oorebeek** lives and works in Brussels. The main focus on his artistic production is the question of image and representation utilizing different printing processes, fully employing the printing procedure's inherent principles of juxtaposition and stratification in order to explore themes of repetition, multiplication, serialization and order. More recently he has had solo shows at the Gallery Quadrado Azul (Lisbon, 2014), A.VE.NU.DE.JET.TE - Institut de Carton (Brussels, 2012), Robert Miller Gallery (New York, 2011), Modern Art Gallery (London, 2011) and Culturgest (Lisbon, 2008). His group shows include: Grazer Kunstverein (2013), Generali Foundation (Vienna, 2011), Fundació Antoni Tàpies (Barcelona, 2011) and Hamburger Bahnhof (Berlin, 2009). He is co-organizer

of the Wiels Residency Programme in Brussels.

**Simon Thompson** is a British artist who lives and works in Brussels.

**Emily Wardill** has exhibited widely around the world, including her solo exhibitions at ARTES – Fundação Manuel António da Mota, Porto (2012–13); The National Gallery of Denmark, Copenhagen (2012); Badischer Kunstverein, Karlsruhe (2012); 'Windows broken, Break, Broke Together', de Appel arts centre, Amsterdam (2012); 'Sick Serena and Dregs and Wreck and Wreck', Contemporary Art Museum St Louis (2011) and Institute of Contemporary Arts, London (2007–08). She participated in the 54th Venice Biennale (2011) and in group exhibitions at Hayward Gallery, London; Witte de With, Rotterdam; Museum Moderner Kunst Stiftung Ludwig Wien, Vienna; and Museum of Contemporary Art, Miami. In 2010, Wardill was the recipient of the prestigious Jarman Award and in 2011 The Leverhulme Award.

#### Art History

**Gail Day** is Senior Lecturer in the School of Fine Art, History of Art and Cultural Studies at the University of Leeds. She is the author of 'Dialectical Passions: Negation in Postwar Art Theory' (Columbia University Press, 2010).

**Helmut Draxler** is an art historian and cultural theorist. He is professor of Art Theory at the University for Applied Arts in Vienna. He was director of the Munich Kunstverein from 1992 to 1995 and professor of Aesthetic Theory at the Merz Akademie in Stuttgart from 1999 until 2012. Draxler's research focuses on the critical reflection of theoretical, artistic and political phenomena in contemporary culture. His publications include 'Gefährliche Substanzen: Zum Verhältnis von Kritik und Kunst' (Berlin, 2007); 'Die Gewalt des Zusammenhangs: Raum, Referenz und Repräsentation bei Fareed Armaly' (Berlin, 2007); and 'Film, Avantgarde, Biopolitik', with Sabeth Buchmann and Stephan Geene (Vienna, 2009).

**Steve Edwards** is Professor of Art-History-Materialism and Head of the Department of Art History at the Open University. His books include: 'The Making of English Photography, Allegories' (Penn State University Press, 2006) and 'Martha Rosler, The Bowery in two inadequate descriptive systems' (Afterall Books, 2012). He serves as an editor of the journals Oxford Art Journal and Historical Materialism.

**Toni Hildebrandt** holds a PhD (Dr. phil.) with „summa cum laude“ in Art History from the University of Basel (Advisors: Prof. Dr. em. Gottfried Boehm and Prof. Dr. Ralph Ubl). From 2010 to

2013 he was a Research Fellow at “eikones”, the NCCR Iconic Criticism at the University of Basel and a Member of "What Images Do", an International Research Network established in collaboration with TU Delft, Kunstakademie Düsseldorf and The Royal Danish Academy of Fine Arts, Copenhagen, funded by The Danish Council for Independent Research, Humanities (FKK). He was a lecturer at the eikones Summer Schools 2011 (»Image Practices«) and 2012 (»The Construction of Images«). In 2013/14 he was nominated a one-year Resident Fellow at the Istituto Svizzero in Rome. Currently he is teaching as Assistant Professor at the Department of Modern and Contemporary Art History at the University of Bern. In Summer 2015 he will be a Fellow at the Käte Hamburger Kolleg "Law as Culture", the Center for Advanced Study at University of Bonn, where he will continue to work on a book project on the late Pier Paolo Pasolini.

**Elvira Dyangani Ose** lives and works in London. She is a lecturer in Visual Culture (Global Arts) at Goldsmiths, University of London. From 2011 to 2014 she served at Tate Modern as Curator, International Art, where she took a leading role in developing Tate's holdings of art from Africa and its Diaspora having worked closely with the Africa Acquisitions Committee. As a curator, she has developed numerous interdisciplinary projects, including Ibrahim El-Salahi. A Visionary Modernist and Across the board, focusing on politics of representation, urban and social imaginaries and the role of artists in processes of history-making. She curated the Lubumbashi Biennale 2013 and is currently the artistic director of the Gothenburg Biennale for Contemporary Art 2015.

**Gertrud Sandqvist** is a professor in the theory and history of ideas of visual art at Malmö Art Academy, Lund University, Sweden. From 1995 until 2007 she was Dean at Malmö Art Academy. She is one of the founding members of EARN, European Art Research Network, and was a member of the jury of DAAD–Berliner Künstlerprogramm (1998–2002). She is member of the Advisory Board of the Maumaus School of Visual Arts, Lisbon. She co-curated the *Modernautställningen*, at Moderna Museet, Stockholm, in 2010 and the Gothenburg Biennial of Contemporary Art in 2011. Gertrud Sandqvist has written numerous texts on contemporary art.

Sociology

**Avery F. Gordon** is a Professor of Sociology at the University of California, Santa Barbara and Visiting Faculty Fellow at the Centre for Research Architecture, Department of Visual Cultures, Goldsmiths College, University of London. In 2012, she was the Anna Maria Kellen Fellow at the American Academy in Berlin. She is the author of 'Notes for the Breitenau Room of The Workhouse

– A Project by Ines Schaber and Avery Gordon’; ‘Keeping Good Time: Reflections on Knowledge, Power and People’ and ‘Ghostly Matters: Haunting and the Sociological Imagination’, among other books and articles. Her work focuses on radical thought in action and over the last few years, she has been writing about captivity, war and other forms of dispossession and how to eliminate them. Since 1997, she has co-hosted No Alibis, a weekly public affairs radio on KCSB 91.9 FM Santa Barbara. She is also the Keeper of the Hawthorne Archives. Further information is available at: [www.averygordon.net](http://www.averygordon.net)

**Marcel Stoetzler** is a lecturer in Sociology at Bangor University, Wales, UK. He works on social and political theory, intellectual history and historical sociology, and has lately concentrated on various aspects of modern antisemitism, especially its interconnections with liberalism and nationalism and the emergence of the discipline of sociology. He has also published on feminist theory, critical theory (‘Frankfurt School’), Hannah Arendt, and Marx. His first book, ‘The State, the Nation and the Jews. Liberalism and the Antisemitism Dispute in Bismarck’s Germany’ was published in 2008 by the University of Nebraska Press. He serves on the editorial board of Patterns of Prejudice of which he has edited a special issue (May 2010) on Modern Antisemitism and the Emergence of Sociology.

**Alberto Toscano** is Senior Lecturer in Sociology at Goldsmiths College, University of London. He is the author of ‘Fanaticism: On the Uses of an Idea’ (2010), ‘The Theatre of Production’ (2006), and of the forthcoming ‘Cartographies of the Absolute’ (with Jeff Kinkle). He sits on the editorial board of ‘Historical Materialism’, and edits ‘The Italian List’ for Seagull Books.

Research  
(Anthropology,  
Political science,  
Comparative  
Studies)

**Filip De Boeck** is Professor of Anthropology at the University of Leuven, Belgium. He has conducted extensive ethnographic research in both rural and urban communities in D.R. Congo since 1987. His book publications include ‘Kinshasa: Tales of the Invisible City’, with photographer Marie- Françoise Plissart (Leuven University Press, new edition 2014) and ‘Makers and Breakers: Children and Youth in Postcolonial Africa’, co-edited with Alcinda Honwana (James Currey, 2005). Together with co-curator Koen Van Synghel, he presented an exhibition about Kinshasa at the Belgian Pavilion of the Architecture Biennial in Venice (2004), for which they received a Golden Lion. He also co-curated an exhibition around the work of Congolese artist Bylex for the Royal Flemish Theatre (KVS) in Brussels (2008). In 2010, De Boeck released ‘Cemetery State’ (FilmNatie), a documentary about a Kinshasa graveyard. He is currently doing research on new urban extensions in various cities across the African continent.

Together with photographer Sammy Baloji, he is preparing a book on the subject.

**Ruth Wilson Gilmore** is Professor of Geography in the Earth and Environmental Studies Ph.D. program at the Graduate Center of the City University of New York; and a Visiting Professor at Maumaus School of Visual Arts in Lisbon. She received a BA and MFA in Dramatic Literature and Criticism from Yale, and a PhD in Geography from Rutgers. Her book 'Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California' is widely taught; other publications include 'In the Shadow of the Shadow State' (in Incite! Eds., The Revolution Will Not be Funded). She has presented lectures and courses at many institutions worldwide.

**Manuela Ribeiro Sanches** is a senior lecturer at the Faculty of Letters, University of Lisbon, where she teaches a diverse range of subjects through a cultural studies approach. She has also held lecturing appointments at Indiana University, Bloomington; Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin; and the Maumaus Visual Arts School, Lisbon. She has been a resident scholar at the Center for Cultural Studies, University of California, Santa Cruz, and at the Institut für Europäische Ethnologie, Humboldt Universität zu Berlin. She is the director of the Centre for Comparative Studies/University of Lisbon at the same institution where she coordinates the project 'Dislocating Europe. Post-Colonial Perspectives in Literary, Anthropological and Historical Studies'. She edited a collection of essays entitled 'Europe in Black and White: Immigration, Race, and Identity in the "Old Continent"' (Intellect, 2010) and 'Malhas que os impérios tecem. Textos anti-coloniais, contextos pós-coloniais' (Edições 70, 2011).

Following artists, art historians, curators and theorists have lectured on the Maumaus Programme: Franz Ackermann, Nancy Adajania, John Akomfrah, Alexander Alberro, Art & Language (Michael Baldwin, Mel Ramsden), Atelier van Lieshout, Maria Thereza Alves, Awam Amkpa, Leonor Antunes, Michel Auder, Julie Ault, Oladéle Ajiboye Bamgboyé, Judith Barry, Martin Beck, Larry Bell, Bernard Blistène, René Block, Ellen Blumenstein, Sabeth Buchmann, Maureen Burns, Matthew Buckingham, Manuel da Costa Cabral, Isabel Carlos, Lucia Sigalho, Nathan Coley, Mat Collishaw, Manthia Diawara, Diedrich Diederichsen, Helmut Draxler, Jimmie Durham, José António Fernandes Dias, Alexandre Estrela, Jan Fabre, Harun Farocki, João Fernandes, Ângela Ferreira, Teresa Fradique, Suman Gopinath, Isabelle Graw, Salah M. Hassan, Mary Jane Jacob, Narelle Jubelin, Isaac

Julien, Christoph C. Keller, Pedro Lapa, Ulrich Loock, Melanie Manchot, John Mateer, Chus Martínez, Koby Matthys, Tobi Meier, Roger Meintjes, Thomas Mulcaire, Antoni Muntadas, Oskar Negt, Christopher Newfield, Phill Niblock, Roger Palmer, Adriano Pedrosa, Nelson Brissac Peixoto, João Penalva, Jo Ractliffe, Andrew Renton, Tobias Rehberger, Paulo Reis, Martha Rosler, Stefan Römer, Delfim Sardo, Julião Sarmiento, Keiko Sei, Allan Sekula, Ahlam Shibli, Sally Stein, João Tabarra, Sérgio Taborda, Emília Tavares, Stéphanie Moisdon Trembley, Barbara Vanderlinden, Júlia Ventura, Miguel Wandschneider, Lawrence Weiner and Heimo Zobernig.